

nude is equaled by the photographer. As the sculptor models the forms of a figure in clay, the cameraman will do his modeling with his lights. The camera artist has many tools beside his camera. To emphasize or de-emphasize, he can use lighting and printing techniques of great variety. The mood of a photograph can be set with lighting alone. By the use of various lenses and camera angles, lines and forms can be accented. By cropping and careful selection, one can photograph portions of the figure and thereby reach a degree of abstraction. While the photographer has more limitations in modifying the figure and less means of departure from reality than the painter he has the advantage of being able to penetrate his subject with more realism, with greater impact and with greater simplicity. He can use high-key or low-key lighting to set two extreme moods with a wide range in between. The use of backgrounds and surrounding elements can change the feeling in the picture or contribute elements of design for composition. There are many ways to subdue or emphasize the figure.

Composition should not become a great problem because the human body is built with magnificent harmony in form and lines in repose as well as in action. One can use casual or formal composition with equal success. I find that my best compositions result from not posing the model but from waiting to capture the relaxed position of the figure. A relaxed figure has unmatched beauty as it actually falls into a "pose". When I use other elements beside the figure, I find it necessary to work more on the pose to coordinate lines, masses and forms, or to create depth. The imaginative photographer will find endless variations. ○

Brilliant highlights against deep blacks make this Deutch creation a striking study in lines and tones.







Figure

PHOTOGRAPHY
ANNUAL

ONE DOLLAR

FULL COLOR
FIGURE STUDY
(PAGE 33)

8 EXPERTS
PHOTOGRAPH
THE NUDE

HINTS FOR
THE ARTIST

DEPARTURES
FROM REALISM

OVER 100
PHOTOGRAPHS
AND
DRAWINGS

VOLUME SEVEN

